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The

The late
Mr. J. P. Attwater, Mus. Bac.

Musical Journal

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AND
REVIEW.

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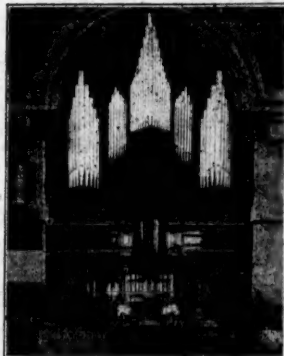
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Words by J. G. Whittier.

KEY G (C to E).

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Music by I. H. Meredith

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The Musical Journal

MAY, 1909.

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THE following enquiry has been addressed to us. "I am organist at a Baptist Church. Our minister, almost the moment he enters the pulpit, begins to fidget about and turn impatiently towards the organ as an intimation to me to end the opening voluntary. It is very disconcerting. What ought I to do?" This is not the first time such a question has been put to us. We have heard of a minister who actually clapped his hands as notice to the organist to stop playing. Only a few months ago we mentioned another case where the minister could not wait for the offertory voluntary to be finished, but shouted out some church notices while the organist was playing. Apparently, therefore, there seems to be a fair sprinkling of these impatient ministers. It is not quite easy to suggest a remedy. The introductory voluntary ought to be regarded as part of the service, and if a suitable piece is played, it should be helpful in preparing the congregation for what is to follow. The minister therefore should wait quietly and patiently till it

is finished. Under no circumstances can clapping of the hands or fierce looks at the organ be justified. On the other hand, a tactful organist will see that his voluntary is suitable both in length and character. To go on playing for five minutes, let us say, after the minister is prepared to begin, is a mistake. Very frequently it is difficult, if not impossible, to break off abruptly, but speaking generally it ought to be possible for a player to come to an appropriate finish in two minutes at the outside (in many cases, probably in much less time). Surely it is not a great demand on a minister's patience to ask him to wait that length of time. It would undoubtedly be well if organists carefully timed their voluntary to close just at the right time, if they are working with an impatient minister. A little forethought would enable them to do that.

The Bishop of Birmingham has been advocating the use of the natural voice in divine service. He suggests among other things:—

That all prayers in vestry or pulpit should be said and responded to with Amen in a natural voice without organ.

That the introductory portion of morning and evening prayer should be said by the minister, the Confession and the Lord's Prayer being joined in by the people in a natural voice or on a very low note without any organ.

That the prayers after the first collect should be read and responded to by the people in a natural voice.

A large number of clergymen are in sympathy with the Bishop. If prayers are said by one person *alone*, the natural voice is decidedly the most suitable. But where a number of people are repeating a prayer, in order to get uniformity both in tone and speed, and thus avoid discord and jumble, it seems as if monotoning on a suitable note was desirable.

We regret to record the death of Mr. Thomas Worsley Staniforth, the composer of the well-known tune to "Jerusalem, my happy home," and other tunes. He died at Sheffield, on March 25th, aged 63 years.

We offer our congratulations to Mr. George Arnold, upon having been a member of Holy Trinity Church, Bosham, Sussex, for more than eighty years. When he joined the choir in 1829 the singers had their places in a gallery at the west end of the nave, which was removed many years ago. The singing was then accompanied by a band of seven or eight instruments. "The clarionet was blown into my ear," old Mr. Arnold says, "and then there were the horse's neck (the bassoon), the bass viol, the flute, and two or three fiddles." The band was followed by a harmonium, and the singing is now accompanied by an organ.

For a time Mr. Arnold sang treble, and then when his voice broke he played the flute. When the band was dispersed, he resumed his singing as a tenor, and he now sings in the chancel behind

his grandson, who is also a member of the choir. Nearly every Sunday for eighty years he has attended both the morning and evening services.

In the *Strand Magazine* some lady vocalists have been telling the public what song they best like singing. Madame Clara Butt says she is particularly fond of "Abide with me." Madame Ada Crossley most enjoys herself in "Caro Mio Ben," and Madame Edna Thornton's favourite song is "Softly awakes my heart." Miss Agnes Nicholls says among ballads she has a special corner in her heart for "Robin Adair." Madame Kirkby Lunn, the well-known opera and Wagnerian singer, decides without hesitation on "Three Fishers went Sailing." Miss Gleeson-White has

a partiality for "the beautiful soliloquy of the Virgin Mary in Elgar's oratorio 'The Kingdom.'" Madame Ella Russell likes "Il Bacio" as well as any song; and a great favourite with Madame Alice Esty is "Forethought," by Mr. Frank Lambert.

We have received the printed List of Awards with the Judge's remarks at the recent *Manx Musical Festival*. It is certainly an excellent idea to have the Judge's remarks on every competition printed, as the competitors can then ponder carefully over their good qualities—and their faults. The book runs to 48 pages, so it is costly to print. But a charge of twopence only is made for it.

Passing Notes.

DURING the Easter holidays I read two recently-published books which gave me real pleasure, as well as some matter for reflection. There was, first, the two volumes of Wagner's letters to his first wife, Minna Planer. I have always been curiously interested in the matrimonial affairs of genius. It is not a vulgar curiosity, I hope. Geniuses, in my opinion, shouldn't marry at all; but when they do marry, I like to see what they make of it. Our own Purcell is said to have died of a cold contracted by his wife shutting him out one night when he came home rather late. We all know what a shrew Haydn got for a wife—a woman who wrote to him when he was in London, asking for money to buy a cottage she had fancied. "It will make a nice widow's home," she said. After that, Haydn thought it was time to get rid of her, and they lived apart until her death. Mozart got a wife whose bad management kept him continually in debt. Berlioz married Harriet Smithson to find that he had married a tartar; and he, too, had to arrange a separation. Bach, Schumann, and Mendelssohn were the only really happily married composers. And still happier, as I choose to believe, were the bachelors—Handel, Beethoven, Schubert, Chopin, and Brahms.

But it was about Wagner I meant to write. I have always been sorry for poor Minna Wagner, somehow. She was an actress, "pretty as a picture," and Wagner married her when he was a young man struggling with poverty and beaten down by disappointed hopes. By-and-bye, as his genius developed and expanded, he found that he could not get on with her, and a separation followed in that case too. But I do not blame Minna entirely. Wagner's biographers make much of her failure to recognise her husband's genius. But how many much better instructed people than a popular actress was likely to be, recognised Wagner's genius at that date? When Wagner married he was totally unknown to the great world of music, and was filling a humble post as conductor at a Konisberg

theatre. Minna was in love with him, as he was in love with her. What more natural than that they should marry? And how should Minna know that she was giving her hand to a man who, though obscure and poor, would successfully fight against all difficulties, and whose works would, in the distant future, become not only celebrated but even popular?

That Minna Wagner had not this perception which the Wagner biographers so absurdly demand of her, was her misfortune rather than her fault. And there is this to be remembered to her credit, that she suffered bravely and even gladly all those terrible hardships which beset her husband during the changeful years after the marriage. She made, in fact, many sacrifices for him; and after reading these letters addressed to her by the erratic genius who had bestowed his name on her, I am less inclined to blame her than I was before. There is no use blinking the fact that Wagner was something of a libertine with women. He "carried on" with Matilda Wesendonck while he was still living with his own Minna. The woman he married after Minna's death was the wife of Von Bülow, an illegitimate daughter of Liszt; and it is significant that Bülow said he wished his rival had been anybody else than Wagner so that he might have shot him! Bülow, you see, was long years before this a publicly confessed admirer of the much-decried Wagner. That was the irony of the situation about Wagner carrying off his wife.

But now, leaving Wagner, I must speak of the other book I have read. This is the letters of Beethoven, published by Messrs. Dent in two handsome volumes. There are no fewer than 1220 letters in these volumes. Just think of it—1220 letters! How did Beethoven find time to write them all? No such number of letters fit for printing will ever stand to the credit of a twentieth century composer, I feel certain. Beethoven was not a great letter writer. In



fact, among the composers Mendelssohn alone writes letters that are at all notable for their intimacy and literary charm. Beethoven's letters are rough and unpolished, like the man himself. Still, one likes reading them. Thus, at thirty we find him in the deepest trouble over his approaching deafness, yet determined to face life and get the best out of it. To Wegeler he writes: "You will see me as happy as my lot can be here below—not unhappy. No, that I could not endure. I will seize fate by the throat; it shall certainly never wholly overcome me. Oh! life is so beautiful, would I could have a thousand lives!" Of course that was merely a mood. We are creatures of passing circumstance, influenced by the weather and a hundred minor incidents of life; and the optimistic Beethoven of to-day would be the pessimistic Beethoven of to-morrow. We see it in his letters, and are not at all surprised at the contradiction.

Of course the old familiar love-letters are included in these volumes. It is long since I told the detailed story of Beethoven's love affairs. They were all intense affairs, but they led to nothing. And it was just as well for the possible Mrs. Beethoven! At the moment of my writing, the literary world is greatly interested in the newly-published love-letters of the Carlyles. The Carlyles were certainly not happy in their married life; and Beethoven, who has not inaptly been called the Carlyle of music, would never have made a good husband. He would have thrown the soup at his wife's head when it did not please him, just as he threw it at his housekeeper. No doubt he believed in the married state. We can see that from

the well-known extract from his diary which closes: "O God, let me find her—her—who will strengthen me in virtue and be lawfully mine." He thought he had found "her" in the celebrated "Immortal Beloved One," the Countess Guicciardi, but his deafness and his financial outlook interposed to prevent a union. The letters he wrote to the Countess are passionate to the verge of silliness, and I question the propriety of printing them. Carlyle himself seems silly when he writes a love-letter to his Jane; and I object to have my heroes, whether literary or musical, look silly.

Towards the end of the second volume of these Beethoven letters we seem to be reading a great tragedy. Nephew Carl is the Judas of Beethoven's story. Beethoven rescued the young man from an infamous mother, and showered every gift of love on him. There is a note of amazement in letters that first protest against Carl's lying and dissipation: "What an unheard-of dissonance it would be if you were false to me!" Carl went from bad to worse, and ultimately tried to commit suicide. Beethoven was then in his last year, and was almost constantly ill, and his appeals to his worthless nephew make very painful reading. By way of contrast, there are the letters dealing with the composer's domestic affairs. His servants, taking advantage of his deafness and absorption in work, robbed him on every side. It has all a humorous side, no doubt, but it must have been miserable enough for the composer himself. The deaf Beethoven is to me one of the most pathetic and most tragic figures in musical biography.

J. CUTHBERT HADDEN.

Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., UNIVERSITY OF TORONTO; F.R.C.O.;
L. MUS. L.C.M.; L. MUS. T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

OUR musical papers have lately been devoting some considerable amount of space to the not particularly edifying subject of examination "howlers." Without committing myself to an opinion as to the desirability or otherwise of exposing in cold print the weaknesses and temporary lapses of nervous and timid candidates of tender years, I only hope that the examples quoted are all accurate and authentic. Personally, after having examined thousands of candidates, both *visu voce* and *per scriptum*, I am "sore in doubt" concerning the matter. But I have no doubt whatever as to the "howlers" perpetrated by the very authors of some of these examination papers. Only quite recently a melodic phrase from a popular song was given as a test for key discovery. Now, as a matter of fact, this phrase, apart from the connection or accompaniment, neither of which were given, could belong to several keys, according to the particular harmonization adopted. Yet the unfortunate candidates were expected to name

the key, and answers not agreeing with the key of the complete work went, I presume, to swell the number of "howlers." Which is unfair.

A paper on the Rudiments of Music, for candidates for the L.R.A.M. diploma, actually requested the candidate to transpose a passage "down" an augmented 4th. Which is inelegant. A test from a former F.R.C.O. paper was worded, "The candidate will transpose," &c. Which is equivocal. Another "original" test for transposition, set for a diploma examination at one of the "Royal" institutions, contained a 2nd inversion of a dominant 7th resolving upon the 1st inversion of a tonic chord, the root of the first chord leaping in similar motion to the doubled bass note of the second chord, thus producing the most distressing hidden octaves. Which is ungrammatical, and, in the opinion of some authorities, unmusical-like also. Mr. Corder says that "unmusicality" (*sic*) on

the part of a quondam teacher is "criminal." Then what, may I venture to enquire, must it be on the part of an examiner?

It is interesting to notice how unconsciously certain nations who claim to be ahead of all others in the direction of musical development give their case away when they approach the matter of musical notation or nomenclature. As a first instance, take the case of the Germans, who are never much behind in asserting their claim to be regarded as the most intellectual of all nations musically. Yet these good people still adhere to the mediæval practice of calling B flat, B, and B natural, H. And in the matter of fingering, they, in common with the other Continental nations, and with the Americans (who are nothing if not German), are so illogical and so inconsistent as to call the thumb the first finger when playing a keyboard instrument; but, when playing stringed instruments, marking that "peculiarly British institution," the thumb, with a cross, in such rare cases as its use for *pizzicato* playing is required; and, at the same time, denoting the remaining fingers by the figures 1, 2, 3, and 4. Surely inconsistency can go no further.

Then our friends on the other side of "the herring-pond," who are seldom too modest to consider themselves the smartest folk in creation, are anything but up-to-date in matters of musical terminology. For they still call a pause a "hold," the old English word, in use until about the commencement of the 19th century. In 1721 that canny Scot, Alexander Malcolm, in his "Treatise of Musik," says, "You'll find over some single notes a mark like an arch, with a point in

the middle of it, which has been used to signify that that note is to be made longer than ordinary, and hence called a *hold*." Dr. Riemann asserts that this expression is now obsolete—a curious ignoring of the American use, and a still more curious ignoring of a country in which German pedagogy is more in evidence than in any other English-speaking land.

Our Italian friends, however, shew more consistency on this point. They term the pause "*fermata*," the word "*pausa*" signifying a rest. In Germany the usual expression is "*fermate*." But in French we have the words *Couronne* and *Point d'Orgue*, the latter term being also used to denote a "*pedal-bass*" in composition. And we in this country use the term "*bar*" not only to denote a bar-line, but the music, or the rests, or both, contained within two bar-lines. Here the Americans score a point. They always speak of a bar of music as a "*measure*." This practice is also followed by our friends of the Tonic Sol-fa persuasion. The latter system, whatever may be its merits or demerits, has most certainly the grace of consistency. I have often wondered whether the reason for this could possibly be attributed to the fact that the founder of the system was a Congregational minister. I am the more inclined to this view because I am fortunate enough to be the son of a Congregational minister who exercised his ministry a little more than five miles from the scene of one of the late Rev. John Curwen's pastorates. And my experience of a Congregational manse is that it is a place in which, whatever may be said about the plainness of the living, the thinking is uncommonly high.

Lines and Spaces.

By J. R. GRIFFITHS, MUS. BAC.

THIS year is quite a year of centenary and other celebrations. In addition to that of Mendelssohn already held, one is now being organised in Vienna to celebrate the centenary of the death of Haydn, who died May 31st, 1809. And as I write I see that attention is drawn in a Leipzig paper to the 150th jubilee of the death of Handel, who died early on Saturday morning, April 14th, 1759, just a few hours after the close of Good Friday, the day on which he wished to breathe his last, "in hope of meeting his good God, his sweet Lord and Saviour, on the day of His resurrection."

* * *

The Haydn celebration will take the form of an International Music Congress, and Great Britain will be represented by Sir Hubert Parry, Bart., Sir Alexander Mackenzie, Sir Charles Stanford, Dr. W. H. Cummings, and others. In addition to the conferences, visits will be paid to the graves of the great composers buried in Vienna, and an excursion made to Eisenstadt,

the scene for so many years of Haydn's labours. Several of his works, including *The Seasons*, will be performed by the renowned musical societies of Vienna. I wonder if London will rise to the occasion, and inaugurate some special performances of his music? Perhaps the rendering of some of the twelve Symphonies he wrote specially for London would be one very obvious way of commemorating the memory of "Papa Haydn," often spoken of as the Father of the Symphony. But no British celebration would be complete if it did not include performances of *The Creation* and *The Seasons*, for the words of both are based on translations from two of our own poets, Milton and Thomson, and it is well known that Haydn received the impetus for writing such works from hearing in England performances of Handel's sacred oratorios.

* * *

I notice that the Executive Committee of the Newcastle-on-Tyne Musical Festival have selected for a

first hearing in England Haydn's oratorio, *The Return of Tobias*. This will be a praiseworthy method of celebrating the centenary, and one worthy of encouragement and emulation. Messrs. Breitkopf and Haertel are also most opportunely publishing two of this master's violin concertos, works which "have been lying stored up by, and unknown to us, these 140 years, and only now, one hundred years after Haydn's death, redeemed from oblivion." These compositions are said to have been written between the years 1766 and 1769 for Tomasini, the leader of the Esterhazy band. They will form a decided "novelty" in a centenary programme.

* * *

I must say I like these memorial performances. They serve to focus the attention of the public upon men who have done something definite towards making our music of to-day what it is. As I write this I have in front of me a programme of a Bach "Abend-Motette," sent me by a Leipzig friend. The performance was given in St. John's Church, Leipzig, March 24th, "in memory of J. S. Bach's birthday, March 21st, 1685." The programme included the D minor Toccata, the Passacaglia in C minor, and several vocal items. The church is interesting to all lovers of Bach, inasmuch as the great cantor is buried within its walls.

* * *

During this month one of Germany's noted composers, and a familiar figure at the Leipzig Conservatorium—Max Reger—is honouring our metropolis with a visit. We wish him a hearty welcome and a pleasant stay. The language of music is a universal one, and does much to bind together peoples of all nations and tribes. Until recently it was the *only* universal means of communication; but a recently-given Esperanto Concert, at the Queen's Hall, proves not only that the new language is making itself felt, but also is another and valuable asset in the matter of bringing people in touch with each other. Mr. Harrison Hill, the well-known entertainer, writes thus to a weekly religious paper:—"Let me direct the attention of your wide circle of readers to the effect of Esperanto upon the religious world. Here at last is a neutral language in which all the children of our Father can sing to His praise with one heart and one voice, regardless of the differences of race, of language, and of ceremonial. That happiest of days *will* come," adds Mr. Hill, "for the mouth of the Lord hath spoken it." When I say that the soloists included Miss Ada Forrest, Mr. Chas. Saunders, and Mr. Watkin Mills, each "of whom sang in Esperanto as if it were their mother tongue," it is obvious that now we have not only abstract music ("Songs Without Words") as a bond of union between various nations, but ere long we may have SONGS WITH WORDS rendered in a language common to most European races.

* * *

I have read with much interest a sermon on "Modern Hymnody and Hymns," preached some time ago by

Rev. Dr. Julian, the author of the well-known "Dictionary of Hymnology." The pamphlet is just published, and was sent me by an enthusiast and fellow-worker in tune-lore. I commend it heartily to the notice of everyone interested in Free Church worship music. It is written with all that dignity and breadth of outlook characteristic of a well-read man, and in striking contrast to the spirit of inhibition displayed towards Canon Henson by the Birmingham clergy the other day. Let me quote one or two sentences. "For 250 years two books" (Sternhold & Hopkins, and Tate & Brady) "constituted the sole hymnody and psalmody of the Church of England. In the meantime Nonconformity arose. Refusing to use these metrical versions of the Psalms, and having no hymns of their own to fall back upon, Nonconformists were obliged to produce their own hymnody or remain songless in their worship. When John and Charles Wesley began their great work they were met by the same difficulty. *In both cases necessity became the mother of a magnificent hymnic progeny by and through which the Church of Christ has been enriched in all lands and for all time.* It is a well-established historical fact that the Methodist movement, strongly resisted at the first by the clergy and laity of the Church, gradually infused new life and vigour into her public services and parochial work." The italics are mine, and used to emphasize the candour with which Dr. Julian acknowledges the Church's indebtedness to the Free Churches in the matter of hymns.

* * *

The great value of this 16-page pamphlet is the bird's-eye view given of the progress of hymnody during the nineteenth century, a period Dr. Julian subdivides into four sections. These subdivisions he arranges thus: 1st section, 1800—1820; 2nd section, 1820—1850; 3rd, 1850—1860; and 4th, 1860 to the beginning of the present century. He gives representative hymns published in each period, and this list alone is a valuable summary giving just the cream of the thousands of hymns written during this particular century. To show the enormous quantity of hymnals published during these four periods, we may just cite Dr. Julian's approximate figures for those issued for use in the Church of England alone. Period No. I., over 50 hymn books; Period II., over 100; Period III., over 50; and Period IV., not less than 500! And all this output of over 700 hymn books was exclusive of the multitudinous hymnals published by the Free Churches, and by the Romish Church! The booklet is published by the S.P.C.K., Northumberland Avenue, W.C.

* * *

While speaking of Episcopal matters I may mention the receipt the other day from another friend of The Church Music Society's Choir Book, a work "compiled from the original and authentic sources," and published last autumn by Henry Frowde. The contents include among other items the Litany taken from the

First English Litany, 1544; the Ferial Responses taken from Marbeck, 1550; the Festival Responses taken from Edward Lowe, 1661; Tallis' four-part Litany transmitted by Clifford (the earliest authentic version of any Litany by Tallis); and Tallis' Festal Responses and Litany from Barnard, 1641. The work is decidedly interesting from an historical standpoint. But the settings will probably prove more acceptable to Cathedral and such like establishments than to the ordinary parish church.

Just a line to remark that four other well-known tunes become non-copyright this year. These are

Dykes' "Lux benigna" and "Slingsby"; Smart's "S. Leonard," and E. J. Hopkin's "Temple."

* * *

When I sent this paper to press, my last paragraph referred to the illness of my friend, John Poste Attwater, Mus. Bac. Alas! before the receipt of the proof, this genial and gifted musician, so long the organist of Clapham Congregational Church, had passed away! I have only space to refer to the great loss which the Free Churches will sustain by his death, and to offer, in the name of our readers, sincerest sympathy with Mrs. Attwater and her young children.

Recital Programmes.

HEBDEN BRIDGE.—In Foster Lane Wesleyan Church, by Mr. A. E. Floyd:—

Fantasia on the Hymn-tune "Hyfrydol" ...	A. E. Floyd
Larghetto in F sharp minor ...	S. S. Wesley
Canzonetta in G minor (from a string quartet) ...	Mendelssohn
"Pilgrims' Chorus" (Tannhäuser) ...	Wagner
Ninth Organ Concerto ...	Handel
Intermezzo in D flat ...	Hollins
Andante in C minor and major (from a Symphony) ...	Haydn
Imperial March ...	Elgar

NEW BARNET.—In the Congregational Church, by Mr. Fred Gostelow, F.R.C.O., A.R.A.M., A.R.C.M.:—

Allegro non Troppo, from Sonata in F minor ...	Rheinberger
Air with Variations in A ...	Haydn-Best
Fugue in D major ...	Bach
Melody in F ...	Rubinstein
Romance and Toccata from Suite in F minor ...	Drifill
Funeral March and Hymn of Seraphs ...	Guilmant
Spring Song ...	Hollins
Meditation ...	Fred Gostelow
Overture, "Zampa" ...	Herold

WEST HARTLEPOOL.—In Wesley Church, by Mr. J. E. Leah, F.R.C.O., L.R.A.M.:—

Toccata and Fugue in D minor ...	Bach
"Barcarolle" ...	Sterndale Bennett
(From the 4th Pianoforte Concerto)	
Sonata in E flat minor (No. 6) ...	Rheinberger
Andantino in Modo di Canzona ...	Tschaikowsky
(a) Le Matin { from Peer Gynt }	Greig
(b) La Mort d' Ase { Suite, No. 1 }	
"In Paradisum" ...	Dubois
"Scherzo" ...	Lemaigre
"Berceuse" ...	Salome
"Gavotte Moderne" ...	Lemare
Prelude to Act III. (Lohengrin) ...	Wagner

OSWESTRY.—In Hermon Congregational Church, by Mr. A. E. Floyd:—

Fantasia on the hymn tune "Hyfrydol" ...	A. E. Floyd
Canilene in A minor ...	Salomé
March from "Abraham" ...	Molique
Larghetto in F sharp minor ...	S. S. Wesley
Ninth Organ Concerto ...	Handel
Improvisation ...	
Andante (Air with variations) in A (from a Symphony) ...	Haydn
"Hallelujah" Chorus ...	Handel

PAIGNTON.—In the Wesleyan Church, by Mr. Purcell James Mansfield, F.R.C.O., A.R.C.M., L.Mus. T.C.L., L.L.C.M.

(a) Concert Scherzo, Op. 20 (M.S.S.)	P. J. Mansfield
(b) Pastorale Fantastique, Op. 5	
(c) Impromptu in G minor, Op. 6	
(d) Moreeau à la Musette, Op. 10	
(e) Concert Allegro in G, Op. 4	

TORQUAY.—In Belgrave Church, by Dr. Orlando A. Mansfield:—

Sonata in C minor, Op. 65, No. 2 ...	Mendelssohn
Intermezzo in G, from an Organ Suite	James H. Rogers
Variations and Finale upon a Favourite Hymn Tune (Ewing—"Jerusalem the golden") ...	Dr. W. Spark
Meditazione in E minor and major ...	Filippo Capocci
Overture in E minor ...	Morandi

WESTHOUGHTON.—In the Primitive Methodist Church, by Mr. R. W. Brown, A.T.C.L.:—

Prelude and Fugue in C ...	Bach
"Spring Song" ...	Hollins
(a) "Pilgrims' Song" ...	Wagner
(b) Elizabeth's Prayer ...	
(c) "Wolfram's Prayer" ...	
(d) "The Tournament of Song" ...	
Barcarolle ...	Sterndale Bennett
Berceuse ...	Gounod
Military March in D ...	Schubert

Mr. Reginald Goss-Custard.

It is a Saturday afternoon about half-past four in early winter. Walking in the neighbourhood of the Houses of Parliament, I observe a long queue of people waiting to get into St. Margaret's Church. It is too late for a wedding, and it is an unusual time for a service. What can be the attraction? It suddenly dawned upon me that it must be one of the popular Saturday afternoon recitals, of which I had frequently heard. Yes, although the recital was to begin at 5-30, and the doors opened half an hour previously, here was a crowd of people waiting anxiously to be first in, in order to get a good seat. Organ recitals are generally not much of a "draw," but clearly those

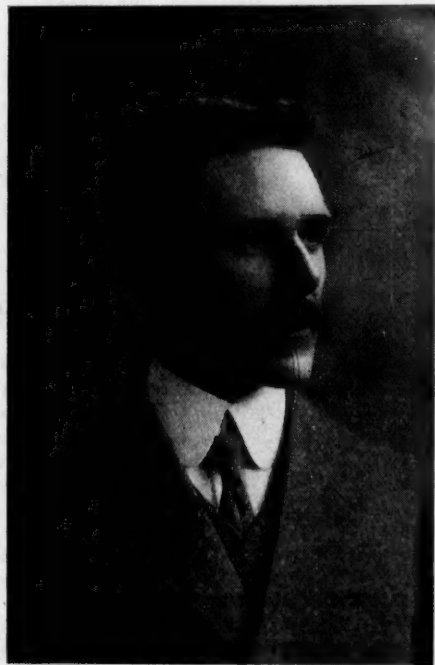
profession was enough. But the lad early showed signs of being musically inclined. The window sill was supposed to be an organ key-board, and wooden bricks, representing the stops, were piled up on either side and were manipulated by his sister. He also used to compose marches when only five or six years old. When nine years of age, his father, recognising the lad's love of music, began to teach him the piano and afterwards the organ. When he was thirteen, he played his first service at his father's church and got on very well in spite of the organ having a very stiff touch. This encouraged both father and son, and during the next year or two the lad put in much hard work and qualified himself to take a permanent post.

When seventeen years old, the youth was appointed organist and choirmaster at St. Mary's Church, Battle. He went over from Hastings four times during the week to practices, and on Sundays usually stayed for the day at the Deanery. While there he began solo work although the organ was small. He gave recitals once a quarter, which were appreciated by the parishioners. The choir was a very fair one, and with outside help, Stainer's "Crucifixion," Gaul's "Holy City," and works of that kind were given.

In 1900, Mr. E. H. Lemare, who was then organist of St. Margaret's, Westminster, advertised for an assistant. Mr. Goss-Custard, with many others, applied for the post, and ultimately got it. Shortly afterwards he was appointed organist and choirmaster of St. John's Church, Lewisham High Road, a position he held for a year, while acting as Mr. Lemare's deputy. His duties, as assistant at St. Margaret's, were to take the boys' practices, play at weddings and at the usual services when Mr. Lemare was absent. In 1901, for instance, Mr. Lemare went to America for a recital tour, and left Mr. Goss-Custard in sole charge of the music for two months. This was most useful experience, and also gave him the opportunity of showing the congregation what his abilities were. What was more natural, therefore, when Mr. Lemare resigned in 1902, than that his assistant should be selected to succeed him.

Mr. Lemare, being one of the most capable players of the day, was a difficult man to follow, but Mr. Goss-Custard had already shewn exceptional abilities, and it was felt that he would make a worthy successor. That anticipation has been fully realised, for the music at St. Margaret's is as good to-day as it has ever been. Mr. Goss-Custard has plenty of energy, "go," and determination. He feels the responsibility of his position, and by constant thought and attention he performs his duties to the thorough satisfaction of all.

The choir at St. Margaret's contains 22 boys (all of whom get a scholarship at the United Westminster Schools besides the customary pocket money) and 10 men, six of whom are paid. The



MR. REGINALD GOSS-CUSTARD.

at St. Margaret's are an exception. Mr. Goss-Custard has early in life made a reputation as a remarkably fine recitalist, with the result that people flock to hear him on the grand instrument in his church.

Reginald Goss-Custard was born at Hastings, March 29th, 1877. His father, who was a nephew of Sir John Goss, was organist of Christ Church, St. Leonard's, a position he held for 44 years—in fact, till he died a year and a half ago. Before going to St. Leonard's, he was a pupil of and sub-organist to Sir George Elvey. Reginald therefore comes of a musical stock—but it was not his father's intention to bring him up as a musician. An elder brother was destined for that vocation, and the father was of opinion that one son in the

men have to attend the two Sunday services, one week-night practice, and four extra days (Christmas Day, Good Friday, &c.) during the year. The service is moderate in character. Anthems are sung morning and evening. The canticles are sung to chants (except on Festival occasions). Mr. Goss-Custard is very emphatic in his opinion that congregations much prefer the canticles to be so sung, as they can then join in. The constant use of "service settings," he believes, silences and tires the people. They have a large repertoire of anthems at St. Margaret's, many of them belonging to the old ecclesiastical school. But the writings of modern musicians, such as Elgar, Coleridge-Taylor, Martin, &c., &c., are drawn upon. The difficulty Mr. Goss-Custard finds with the anthems is to get suitable words. The old edition of Hymns Ancient and Modern is the hymnal in use, the new edition not being regarded as satisfactory. The hymns are sung at a steady pace, giving the congregation every opportunity to take part. This is as it should be. When needed for purposes of expression plenty of organ tone is given, though the people are never "drowned." Altogether it may be considered a good "congregational service."

The Saturday afternoon recitals have probably done more than anything else to bring Mr. Goss-Custard prominently before the public. From the earliest days of his professional life he has set his mind upon being an efficient "solo" player. His motto might almost be, "This one thing I do." He takes only a limited amount of teaching in order that he may devote himself to work at the organ. Recital playing is the aim and object of his life. While at Lewisham he gave recitals with success, and when he succeeded Mr. Lemare he wisely determined to continue the Saturday recitals which Mr. Lemare had inaugurated at St. Margaret's. These recitals are given at 5.30 every Saturday from October to Christmas, and from February to Easter. Mr. Goss-Custard has now given about 150 of these recitals. The church holds 1100 people, and it is always full. On a recent occasion, when a Wagner programme was given, over 400 persons were turned away. It is estimated that 14,000 people attended the last twelve recitals—a wonderful testimony to the interest taken in these excellent performances. Mr. Goss-Custard tells me he receives letters from many parts of the world in reference to these recitals—a fact which greatly encourages him. The collections, alas! are not satisfactory, for copper predominates, silver pieces being few and far between.

The organ at St. Margaret's, which was built by Messrs. J. W. Walker & Sons to the specification of Mr. Lemare, is a magnificent instrument. It contains the following stops: Great Organ, 14; Swell Organ, 14; Choir Organ, 11; Pedal Organ, 11; Couplers and Accessories, 14. The quality is of the highest in every respect.

Mr. Goss-Custard's programmes are always carefully drawn up. Each one contains three original pieces for the organ of a standard char-

acter, and the remainder is made up of "arrangements," and frequently an improvisation. Wagner, Brahms, Dvorak, and Tchaikowsky are largely drawn upon. "Storm" pieces and "ear ticklers" are strictly avoided. Each programme lasts about an hour-and-a-quarter. His repertoire consists of over 400 works, and the list is being constantly added to. Though much practice is put in at the church, a good deal more is done on the pedal piano at home, which Mr. Goss-Custard finds most useful.

Some seventeen compositions for the organ have been written by Mr. Goss-Custard, and a series of Arrangements. He has not written any vocal music, all his attention having been given to the organ. He has a very high opinion of several of the present day composers for the king of instruments; but of them all, he considers Mr. Alfred Hollins is the most charming writer—a verdict with which many organists will heartily agree.

Mr. Goss-Custard has met some curious people. Before a wedding at St. Margaret's he was, on one occasion, extemporising. After the ceremony a lady went to him to enquire what it was he had played. "Oh, it was just extempore," he said. "Yes," said the lady, "I know, but who was it by?" On another occasion he was giving a recital on an old and broken-down organ in the West of England. He struggled with it for over an hour, but could get no satisfactory effect. At the close of the recital the old blower came round, and said, "Taint bad, sir, is it? I dunno what they wants a new un for!"

Mr. Goss-Custard has recently married Miss Lillian Jones, of Brockley, and now he is one of the happiest of men. His bright, genial disposition immediately makes a favourable impression upon all who come in contact with him. His playing is the admiration not only of the general public but of his brother organists. He is an ornament to the profession, and undoubtedly, if life is spared, he will have a brilliant and useful career.

BROAD NIB.

NONCONFORMIST CHOIR UNION.

CHOIRS that have applied for affiliation, but have not yet ordered books, are reminded that "the sands are running out," and to avoid the possibility of being disappointed it is necessary to order at once. Fewer books were printed this year than last, therefore, all conditions being equal, the stock should become exhausted earlier. About twenty District rehearsals have been arranged in the Metropolitan area to begin on May 24th. Choir secretaries who have not received a supply of lists (one for each singer) are requested to apply to Mr. A. Berridge, 26, Wallingford Avenue, London, W. The annual Festival will be held at the Crystal Palace, on Saturday, July 3rd next. At the afternoon concert, Mr. Frank Idle, A.R.A.M., will conduct; Mr. J. A. Meale, F.R.C.O., will be at the organ; the full orchestra of the Union will take part. The Manchester N.C.U. will be the "solo" choir, and Miss Edith Evans will be the vocalist. Choir Competitions will be held during the morning.

The late Mr. J. P. Attwater, Mus. Bac., F.R.C.G.

It is with great regret we have to record the death of Mr. John P. Attwater, Mus. Bac., F.R.C.O., L.R.A.M., the highly esteemed and accomplished organist of Grafton Square Congregational Church, Clapham, for more than twenty years. For some time past he had been in ill-health, and specialists had declared the trouble to be internal neuritis, which they believed with rest and patience would right itself. But on the evening of Good Friday, hemorrhage set in, and in the early hours of the following day Mr. Attwater passed painlessly away, leaving a widow, a son, and daughter to mourn his loss. For them much sympathy will be felt by all, and especially by those who had the pleasure of Mr. Attwater's acquaintance and friendship.



THE LATE MR. J. P. ATTWATER, MUS. BAC.

The funeral took place at Faversham, on April 15th, and was conducted by Rev. E. W. Lewis, M.A., B.D., the minister of Grafton Square Church. A memorial service was held in the Church on April 22nd.

Mr. Attwater, who was only 46 years of age, was a native of Faversham, and a son of the late Mr. Thos. Martin Attwater of that town. From his earliest years he betokened an aptitude for music, in which his whole life and soul were wrapped up, and so, when only eleven years of age, he acted as organist at the Faversham Wesleyan Church. Forsaking the commercial career for which he was educated, in 1884 he went to Clapham and secured the position of organist at Studley Rd. Wesleyan Church, where he zealously worked until eventually appointed organist at Grafton Square Congregational Church, some 23 years ago. In the meantime he had continued to make no mean headway in his profession, and thus, in 1895, became a Fellow of the Royal Col-

lege of Organists, and in 1897 a Licentiate of the Royal Academy of Music, whilst in 1905 he took his degree as Bachelor of Music. Apart from his work at Grafton Square, for many years Mr. Attwater was musical director of the South London Musical Club (a male voice choir of 90 picked voices); and for the past five years was head of the Music Department of the Battersea Polytechnic, where in addition to being responsible for the whole of the teaching staff, he conducted both the orchestral and choral societies (the latter comprising something like 100 voices). Nor was he unknown as a composer, many of his pieces having been published. His anthem, "Break forth unto joy," and his tuneful and original settings of such hymns as "Abide with me" and "Rock of Ages" have become very popular. He also wrote some very effective compositions for the organ, which are published in *The Organist's Magazine of Voluntaries and Modern Organ Music*.

To his musical accomplishments he added the qualities of an interesting and entertaining lecturer, whilst in the many concerts and recitals which he arranged from time to time for various worthy objects, he found a worthy coadjutor in Mrs. Attwater, herself a trained and finished vocalist. Altogether, Mr. Attwater was a man of many parts, not one of which he failed to fulfil right worthily. His loss will be keenly felt in many quarters. He took a great interest in the Nonconformist Choir Union, and on more than one occasion very generously showed his appreciation of the work done by that Union in a very practical manner. He was also interested in the recent formation of the Free Church Musicians' Union.

What his loss will be to the minister, deacons, and congregation at Grafton Square Church will be gathered from the following "Appreciation" kindly sent us by the minister, the Rev. E. W. Lewis, M.A., B.D.:—

"Suddenly and unexpectedly taken in the prime of his manhood, Mr. J. P. Attwater leaves behind him a blank which it will be very difficult to fill. He had fame and friends beyond the immediate neighbourhood in which the greater part of his life was spent, but in the musical world of South London he was a leading figure, known and loved by every one. He had been for many years organist at the Clapham Congregational Church, Grafton Square; he was at the head of the musical school in connection with the Battersea Polytechnic; as conductor of the South London Male Voice Choir he did much to help to maintain the traditions and the standard of this famous club; there must be very few of our leading Free Churches with whom his anthems and chants are not familiar and favourites; and a host of pupils will be speaking together at this time of one who was a good deal more to them than a professional teacher.

"He was a great church organist, and the

musical father of many organists, who, we hope have to the great advantage of Free Church psalmody received spirit as well as instruction from him. His interpretation of psalms and hymns was always sympathetic, often it was superb, and not infrequently it passed beyond knowledge and skill into insight and inspiration. 'The rest may reason, and welcome; 'tis we musicians know.' He was a true artist; he cared little for applause; he scorned anything in the way of parade or gallery play; he had no tricks wherewith to court the vulgar; he always rendered an undivided homage to truth and beauty in his art. It would be impossible to exceed his thoroughness and his conscientiousness. One of the finest things he did—although this, like so much else, was done with the utmost unobtrusiveness—was the preparation week by week of the hymn sheet for use at the Grafton Square Men's Meeting. He abhorred the cant, shoddy, cheap doggerel that goes to make up so many popular hymns, and would have none of it; but, casting his net wide, culling the best of all the hymn-books, Roman and Protestant, evangelical and Unitarian, ancient and modern—indeed, often going beyond recognised hymnology, and taking short poems of great poets, or suitable verses gathered from the newspapers—he made a collection of hymns which must surely be unique in its quality and character. And it deserves to be recorded that this work earned the gratitude and enthusiasm of the men who sang the hymns, for it is true of us all that 'we needs must love the highest when we see it.'

"It is probable that here and there may be found an organist who surpassed him in technical skill, but the combination in him of true artistic temperament and devout religious spirit gave him an unchallenged place in the front rank of those who serve our churches in the ministry of song.

"He lived a strenuous life. His professional work was very exacting, his engagements exceedingly heavy, and yet he found time to take his Mus. Bac., and was intending to proceed to the Doctorate. His unwillingness to spare himself, either in the work he had to do or in the help that he was always willing to render for love's sake, undoubtedly left him less equipped than he might have been to fight with the disease which at last brought him to rest. He gave himself away, lavishly, enthusiastically. He was never for a moment entangled in that snare which lies in wait for those who follow artistic professions, to prostitute his art for the mere making of money.

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"The higher planes of being into which he has passed are enriched by his presence; and he will add to those unimagined harmonies which make glad the souls of those who dwell in the Nearer Light the music which was taught him by the manifold experience of a whole-hearted, enthusiastic, pure, self-sacrificing life."

LEEDS NONCONFORMIST CHOIR UNION THIRD ANNUAL FESTIVAL.

THE third year of any organisation is generally the testing time, but the Leeds Union gives every evidence of permanence and prosperity. A large audience assembled at the Coliseum on March 27th, the occasion of the Third Annual Festival. The chorus numbered approximately 750. The programme was as follows: "I will sing" (*Darnton*), "Then round about the starry throne" (*Handel*), "Jerusalem the Golden" (*Louise Z. Dugdale, Mus. Bac.*), "Praise the Lord, O Jerusalem" (*Cuthbert Harris, Mus. Doc.*), "God hath appointed a day" (*Berthold Tours*), "Hallelujah Chorus" (*Beethoven*), "Medley Glee" (*Johnston*), "The Red, Red Rose" (*Hutton*), "The Parting Kiss" (*Pinsuti*), "The Hunting Song" (*Benedict*), and "Song of the Roses" (*Arthur Pearson*), specially written for this concert. Of the sacred numbers, the "Hallelujah Chorus" was undoubtedly the best, the fugal section being very clear, and the attack almost all that could be desired. The male voice entry in *Tours*' anthem was remarkable for evenness and unanimity; the concluding part of the anthem was somewhat unsteady. "Jerusalem the Golden" was nicely sung, despite the preponderance of sopranos, which was so evident in the *forte* passages. "The Hunting Song" was, perhaps, the best in the second half. More attention generally is needed to light and shade. That the large chorus was capable of lightness and flexibility of expression was evident in "The Parting Kiss," of which a good rendering was given. Mr. Jer. Stones is to be warmly congratulated on his control of the chorus. His beat is clear, and he has the ability to get the best out of the chorus. The task of accompanying the chorus on the organ was well discharged by Mr. R. Pickard, A.R.C.O., organist to the Union. Badly placed as the organ is, he overcame the difficulty by alertness and skill. Madame Goodall contributed songs with her accustomed neatness and expressiveness. Miss Olive Hill, the principal contralto, created a favourable impression. She has a good voice, but needs a hint as to the selection of songs. Mr. Henry Brearley gave a virile rendering of "God breaketh the battle," from Judith; and Mr. Dick Wilson's vigorous, declamatory style was well exemplified in "The Lord is my Light" (*Allisen*). In a short speech during the interval the President, R. P. Beckworth, Esq., explained the object of the Union, commending it to all the Free Church choirs of Leeds, and asking for the support of the Nonconformists of the city in the helpful work of the Union.

THE TONIC SOL-FA COLLEGE AND THE BOARD OF EDUCATION.

THE Council of the Tonic Sol-Fa College some few months ago sent a Memorial to the Board of Education, signed by some sixty of its members, many of whom are expert teachers of vocal music, and hold official positions under educational authorities in the three kingdoms. Dr. Henry Coward, the conductor of the Sheffield Choir, being one of the signatories.

The object of the Memorial was mainly to prevent the compulsory use of the Staff notation in Infants' Schools, and in classes corresponding to Standards I., II., and III. In their reply, the Board of Education express themselves as "glad to have the opportunity of removing some misconceptions," and they make clear that the "Suggestions" are not to be regarded as "Regulations," and that head teachers are free to introduce the Staff notation in that part of their school where they consider it can be wisely done.

Church Series. N^o 33.

TO MY FRIEND
HERBERT A. FRICKER, ESQ. MUS. B., F.R.C.O.
(Leeds City Organist.)

HOW CALMLY THE EVENING

Anthem

(Unaccompanied)

WORDS BY
T. T. LYNCH

MUSIC BY
ARTHUR PEARSON.

PRICE TWOPENCE.
Sol-fa 1^d

JAMES BROADBENT & SON, LTD.
MUSIC PUBLISHERS,
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How Calmly the Evening.

An Unaccompanied Anthem.

T. T. LYNCH.

ARTHUR PEARSON.

SOPRANO. *pp* How

CONTRALTO. *pp* How

TENOR. *pp* How

BASS. *pp* How

Andantino.

ACCOMP. (ad lib.) *pp* (Voices alone)

calm - ly the even - ing once more is de - scend - ing, As kind as a

calm - ly the ev n - ing once more is de - scend - ing, As kind as a

calm - ly the even - ing once more is de - scend - ing, As kind as a

calm - ly the even - ing once more is de - scend - ing, As kind as a

ARSON.

pp

How

pp

How

pp

How

pp

How

Voices

alone)

s a

s a

s a

s a

cresc.
 prom-ise, as still as a prayer; O wing of the Lord, in Thy
cresc.
 prom-ise, as still as a prayer; O wing of the Lord, in Thy
cresc.
 prom-ise, as still as a prayer; O wing of the Lord, in Thy
cresc.
 prom-ise, as still as a prayer; O wing of the Lord, in Thy
cresc.

shel - ter be - friend - ing, May we and our house - hold con -
 shel - ter be - friend - ing, May we and our house - hold con -
 shel - ter be - friend - ing, May we and our house - hold con -
 shel - ter be - friend - ing, May we and our house - hold con -

Più f e accel.
 -tin - ue to share. O wing of the Lord, in Thy shel - ter be -
Più f e accel.
 -tin - ue to share. O wing of the Lord, in Thy shel - ter be -
Più f e accel.
 -tin - ue to share. O wing of the Lord, in Thy shel - ter be -
Più f e accel.
 -tin - ue to share. O wing of the Lord, in Thy shel - ter be -
Più f e accel.

-friend-ing, May we and our house-hold con - tin - ue to share. We

-friend-ing, May we and our house-hold con - tin - ue to share. We

-friend-ing, May we and our house-hold con - tin - ue to share. We

-friend-ing, May we and our house-hold con - tin - ue to share. We

dim. e rall. *pp*

Poco meno mosso.

come_ to be soothed with His mer - ci - ful heal - ing, The

come_ to be soothed with His mer - ci - ful heal - ing, The

come to be soothed with His mer - ci - ful heal - ing,

come_ to be soothed with His mer - ci - ful heal - ing,

Poco meno mosso.

cresc.

ten.

dews of the night cure the wounds of the day; We come our life's

dews of the night cure the wounds of the day; We come our life's

The dew of the night cure the wounds of the day; We come our life's

The dew of the night cure the wounds of the day; We come our life's

cresc. *ten.*

pp rall.

worth and its brev - i - ty feel - ing, With thanks for the past; for the

pp rall.

worth and its brev - i - ty feel - ing, With thanks for the past; for the

pp rall.

worth and its brev - i - ty feel - ing, With thanks for the past; for the

pp rall.

worth and its brev - i - ty feel - ing, With thanks for the past; for the

cresc.

molto rall.

fu - ture we pray, for the fu - ture we pray. Lord,

molto rall.

fu - ture we pray, for the fu - ture we pray. Lord,

molto rall.

fu - ture we pray, for the fu - ture we pray. Lord,

molto rall.

fu - ture we pray, for the fu - ture we pray. Lord,

molto rall.

fu - ture we pray, for the fu - ture we pray. Lord,

Tempo I.

mf

save us from fol - ly; be with us in sor - row; Sus -

save us from fol - ly; be with us in sor - row;

save us from fol - ly; be with us in sor - row;

save us from fol - ly; be with us in sor - row;

Tempo I.

mf

-tain us in work till the time of our rest; When earth's day is

Sus-tain us in work till the time of our rest; When earth's day is

Sus-tain us in work till the time of our rest; When earth's day is

Sus-tain us in work till the time of our rest; When earth's day is

molto cresc.
o - ver, may hea - ven's to - mor - row Dawn on us, with homes, long ex -

molto cresc.
o - ver, may hea - ven's to - mor - row Dawn on us, with homes, long ex -

molto cresc.
o - ver, may hea - ven's to - mor - row Dawn on us, with homes, long ex -

molto cresc.
o - ver, may hea - ven's to - mor - row Dawn on us, with homes, lon ex -

ff accel.
- pect - ed, pos - sest. When earth's day is o - ver, may hea - ven's to -

ff accel.
- pect - ed, pos - sest. When earth's day is o - ver, may hea - ven's to -

ff accel.
- pect - ed, pos - sest. When earth's day is o - ver, may hea - ven's to -

ff accel.
- pect - ed, pos - sest. When earth's day is o - ver, may hea - ven's to -

dim. e rall.

-mor - row Dawn on us, with homes, long ex - pect - ed, pos -

dim. e rall.

-mor - row Dawn on us, with homes, long ex - pect - ed, pos -

dim. e rall.

-mor - row Dawn on us, with homes, long ex - pect - ed, pos -

dim. e rall.

-mor - row Dawn on us, with homes, long ex - pect - ed, pos -

Meno mosso. *poco a poco cresc.*

-sest. *pp con espress* May hea - ven's to -

poco a poco cresc.

-sest. When earth's day is o - ver May hea - ven's to -

pp con espress *poco a poco cresc.*

-sest. When earth's day is o - ver May hea - ven's to -

pp con espress *poco a poco cresc.*

-sest. When earth's day is o - ver May hea - ven's to -

Meno mosso. *pp con espress* *poco a poco cresc.*

dim. e rall.

-mor - row Dawn on us, with homes, long ex - pect - ed, pos - sest.

dim. e rall.

-mor - row Dawn on us, with homes, long ex - pect - ed, pos - sest.

dim. e rall.

-mor - row Dawn on us, with homes, long ex - pect - ed, pos - sest.

dim. e rall.

-mor - row Dawn on us, with homes, long ex - pect - ed, pos - sest.

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†I will extol Thee ...	Arthur Linwood
†Sing, O ye heavens ...	Arthur Linwood
†The Lord is God and King ...	Arthur Linwood
†I know that my Redeemer liveth ...	Geo. Lister
†What are these arrayed in white? ...	Geo. Lister
†Awake, put on Thy strength, O Zion ...	A. J. Jamouneau
Thou Dear Redeemer...	Jonathan Robertshaw
Beyond the glittering starry skies ...	John S. Witty
*Praise the Lord, O Jerusalem ...	Cuthbert Harris, Mus. Doc.
*Whoso dwelleth under the defence ...	W. Griffiths, Mus. Bac.
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If desired, a more detailed criticism will be sent by post on payment of one shilling for a tune or chant, or at the rate of one shilling per page (octavo size) for an anthem.

"SURGO," a tune to "On the Resurrection morning," shows a certain acquaintance with vocal effects, but is marred by elementary errors in harmony, such as consecutives, *e.g.*, between the alto and bass in bars 2-3 and 5-6, and inaccurate resolutions, *e.g.*, in the two chords forming the final cadence. But with a careful study of the more rudimentary part of harmony the writer of this tune would soon be able to express himself grammatically. All notes in the tenor part should have their stems turned up in short score writing.

"FOREST OF DEAN" is a L.M. tune of the diatonic type. It is not highly original, but "singable" and effective. The real sequences in the third line are good; while the tonal sequence in the fourth line is effective, though constructed upon very familiar material. Between the chords of D and E in the second line there are 5ths without a change of harmony between. Some composers ignore this point, but it is not altogether unworthy of attention. Let the last bass note of the second line be upper A, and commence the third line with the chord of F sharp minor. This will save an awkward leap in the bass, and render the sequence more strict in its construction.

"KINGSDOWN," the composer of which sends thanks for "very valuable help," is a well-written and interesting tune to "O Lord of heaven." Of the optional closes given by the composer we prefer the latter. But a sustained note on the final syllable of "givest" is scarcely vocal. Why not set the first syllable to a dotted semibreve tied to another semibreve, and bring the final syllable on the third minim beat of the bar? G would be better in the penultimate chord of the first line. D flat is correct for the third chord of the second line, but C sharp is easier to read. To end a statement, or an ascription of praise, with a discord, as at the end of the second line, is a doubtful point. Two clever theorists and composers, Jadassohn in Germany, and Dr. Hiles in this country, both permit the hidden consecutives when the lower part moves a semitone (see the treble and bass of the third and fourth chords of the third line). But purity of part-writing in simple hymn tunes is very desirable.

"RESIGNATION" is a setting, in a flowing and popular style, of "Nearer, my God, to Thee." The tenor of the second chord should be B natural; and upper A, as the bass of the fourth chord of the penultimate line, would "sing" better. G, for the tenor of the first chord of the last line, would be fuller than the doubled 3rd of the root. There are 5ths in proceeding from the fourth to the fifth line. These, however, being between different phrases, are allowed by most authorities. But the harmonization of the first bar of the penultimate line should be altered so as to avoid the stagnation which is produced by employing the same harmony and chordal position in two chords occurring respectively on the unaccented and accented beats.

"NAIN," a tune to "Now the day is over," contains nothing new, but is very creditable to one who says he

has "only been through the rudiments." It shows that, as he hopes, "there is promise of better things later on." The second chord in the second line should have E (unison) in treble and alto, and B in the tenor. The close of the third line is weak, especially the slurred chromatic semitone in the alto. This progression is so much affected by Yankee amateurs that we always call it the American whine. Let C be the tenor of the first chord in this bar, to save consecutives, and F the tenor of the second chord, with C, a semibreve, in the alto. The second chord of the last line had better be the first inversion of E flat, in order to save hidden 5ths between the outside parts.

"D MAJOR" sends a Vesper, to those somewhat hackneyed words, "Lord, keep us safe this night." The accent should fall upon the second syllable of "secure," and upon the first syllable of "angels." The alto, too, is monotonous, being confined to a compass of three notes. In the second bar G would be better for the tenor of the first chord, as A suggests a false relation. The tenor of the last chord in the third line should be A, the 7th in a second inversion of a dominant 7th or 9th being allowed to ascend. The A sharp in the tenor of the last line should be B flat, ascending 9ths being written with signs of sharpening, but descending 9ths with signs of flattening. The melody of the last line is not original; but, on the whole, the harmony of the tune is good.

"CESTRIA" is another setting of the same words as the foregoing, but followed by a repeated Amen. The latter would have been better if written as a threefold or sevenfold Amen, and as an 8-bar instead of a 7-bar phrase. The part-writing is very fair, with the exception of one or two doubtful resolutions of discords. For instance, in the fourth chord, the 7th from the bass (dominant 11th) gets no correct resolution in its own part. The transference of the 7th, in the alto of the second chord in the second line, to a part above, is not good. The 6/4 (second chord in third line) cannot leap to an inversion of another chord. The cadential 6/4 in the penultimate bar is incorrect on an unaccented beat. But experience and careful study will soon enable the composer to avoid these and similar errors.

BLOOMSBURY CENTRAL CHURCH.—An excellent performance of Handel's oratorio, *Samson*, was given on April 3rd, under the able conductorship of Mr. T. J. Carter. The choruses were well rendered throughout, the balance of tone, blending of the voices, and attention to light and shade being especially marked. The solo parts were undertaken by Madame Laura Evans, Miss Hannah Jones, A.R.A.M., Mr. William Doe, and Mr. Walter Hearn, all of whom won golden opinions and greatly pleased the audience. Probably the gem of the evening was the duet, "Go, baffled coward, go." Mr. Walter Hearn was at the piano, and Mr. Albert Wood at the organ, both rendering valuable assistance.

Mr. H. F. Nicholls, A.R.C.O., and Victoria Road Congregational Church, Newport, Mon.

MR. H. F. NICHOLLS, A.R.C.O., has for long been known, even beyond his own immediate district, as a capable organist and earnest musician. But recently his name has come prominently before Free Church musicians throughout the country as the Founder and Secretary of the Free Church Musicians' Union. Some account of his career and his church work will therefore be interesting to our readers.

Mr. Herbert Frank Nicholls was born and spent the early years of his life in Bristol. On the completion of his educational studies at the Kingsdown Grammar School, it was intended that he should follow a commercial pursuit, but the attraction of a musical career was too strong to be silenced, and the study of music



MR. H. F. NICHOLLS, A.R.C.O.

as a profession was commenced under Dr. Frank Merriek, for Harmony and Counterpoint, and Mr. Albert New, Mus. Bac., of Bath Abbey, for the Organ, which appealed most to him. In order to get fully equipped for his career, it was decided to add singing to his other studies, and this subject was undertaken under Mr. Greenwood, of Clifton. Mr. Nicholls has always been a staunch Nonconformist, and has allied himself with the Congregational body. It was in 1886 that he was selected from a number of applicants for the post of organist of Victoria Road Congregational Church, Newport, Mon., and two years later the position of choirmaster was amalgamated with that of organist. Mr. Nicholls has held the dual post from that time onwards, and to-day is a most valued member of the Church and of musical circles

in South Wales. Soon after the appointment to his church he passed the Associate examination of the Royal College of Organists, and for many years has been an active member of the Incorporated Society of Musicians in the South Wales section.

Mr. Nicholls will however be known to posterity more particularly as the Founder and General Secretary of the Free Church Musicians' Union, an institution that seems destined to produce remarkable results in bringing the Organists and Choirmasters of all denominations into closer touch with each other, and in promoting that harmony and brotherhood which are so desirable. It would be hard to calculate what the effect of this Union will be in the years to come, upon the music of the Free Churches. The Newport Free Churchmen are justly proud of the fact that it is due to the foresight and energy of their townsman that such an excellent institution should now exist. It will be apparent that the Union is already a strong one, when it is known that the President is Dr. Orlando Mansfield, F.R.C.O., the President-elect Dr. F. E. Abernethy, F.R.C.O., and the Vice-Presidents Dr. Henry Coward, F.T.S.C., Dr. Thomas Keighley, F.R.C.O., and Messrs. Josiah Booth, A.R.A.M., and E. Minshall.

Throughout Monmouthshire and South Wales the name of Mr. H. F. Nicholls is well known, both as the author of the well-known brochure on "Free Church Music," which has had a very large circulation, and his Organ Recitals, which have been given in many parts of the Southern Principality. Mr. Nicholls' services are also much in request professionally, for he is well known as a most capable teacher of the Organ, Pianoforte, and Singing. He has also achieved considerable success as a composer, one of his anthems having gained the first prize at the Welsh National Eisteddfod a few years ago, and has since become exceedingly popular.

It will of course be anticipated that with such a leader, the musical services at Victoria Road Congregational Church attain a very high level, and such anticipation is quite realized. Mr. Nicholls has never been content with anything short of the best, and Longfellow's immortal poem, "Excelsior," has always been his motto. The Choir of this Church consists of 40 voices. It is well organised, and has its own officers consisting of Secretary, Treasurer, Librarian, Registrar, Collector, etc.

The minister of Victoria Road Church (Rev. A. W. Anderson, B.A.) is much interested in the musical portion of the service. Somewhat of an innovation has been recently inaugurated by the Order of Service being printed, and distributed in the pews, no notices or hymns being announced verbally.

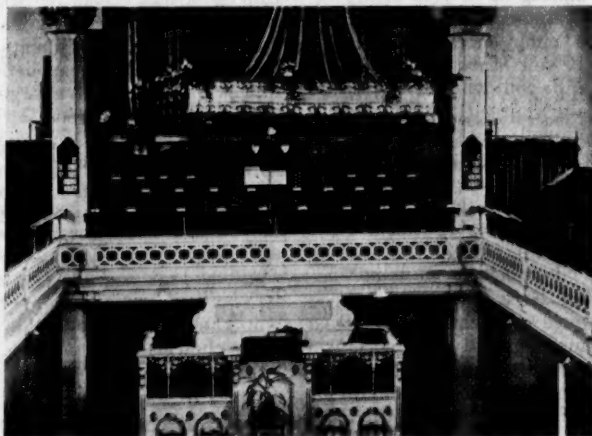
The musical services are much appreciated, particularly the Monthly Young People's Service, when special anthems, solos, etc., are rendered, and afterwards an open conference held. Mr. Nicholls has recognised the value of his choir officers, and thinks that every choir should be organized on these lines. A set of rules has also been drawn up and printed on a card, and every new member is presented with a copy at the time of joining. The practices of the choir are always made as interesting as possible, and after the Sunday work has been rehearsed, some special music is taken up for future use. On Easter Sunday, selections from "Christ and His Soldiers" were rendered at the evening service, and Mendelssohn's "Hymn of Praise" is now to be put in rehearsal for the Jubilee Thanksgiving Service, in November next.

Some of the works rendered by the choir and now in the library are as follows:—*Daughter of Jairus* (Stainer), *Crucifixion* (Stainer), *Olivet to Calvary* (Mauder), *Last Judgment* (Sophr), *Rebecca* (Baraby), *Holy City* (Gaul), *Harvest Cantata* (Garrett), *Messiah* (Handel), *Elijah* (Mendelssohn). It has always been a wish of Mr. Nicholls that there should be more intermingling between Free Church choirs, and locally at any rate this has been carried

out on many occasions by amalgamated choirs under his conductorship, with orchestral accompaniment.

The relation between the minister and organist at Victoria Road has always been of the happiest description, and the same may be said of all the church officers. Mr. Nicholls is a member of the Church Council, and so takes his part in the administration of the affairs of the Church, an arrangement that with advantage might be adopted at most churches.

The Church possesses a fine organ by Vowles, of Bristol, with three manuals and 36 stops. This being the Jubilee year of the Church, a new pulpit and choir stalls have been given by a generous lady member of the Church, and in this connection it is intended to bring the organ console down to the front of the pulpit, and pneumatic action adopted, which, with other improvements, will bring the instrument fully up to date. This will make it worthy of the play-



INTERIOR OF VICTORIA ROAD CONGREGATIONAL CHURCH.

er, and will materially help the Service of Praise. The Church is evidently prospering, and we trust this happy state of things may continue in the years to come.

LONDON SUNDAY SCHOOL CHOIR.

THE Annual Meeting of the above was recently held at Shoreditch Tabernacle, Mr. Alexander Kerr presiding. After an ample tea, to which a large company sat down, the reports were read by Mr. J. H. H. Barnard and Mr. H. G. Johnson, and addresses delivered by the Mayor of Bermondsey and the Rev. Wesley Woolner (Conference Precentor), and Messrs. Merritt, Hunter, Holmes, and Briggs. During the evening feeling references were made to the loss the choir had sustained by the death of its co-founder, manager, and secretary, Mr. Jonathan Barnard, and the following record of appreciation of his work, beautifully engrossed on vellum in an album, was presented to Mr. J. H. H. Barnard, as representing the family:—

"The Council of the London Sunday School Choir desire to place on record their sense of the deep loss the Choir has sustained in the decease of their esteemed Manager and Secretary, Mr. Jonathan Barnard.

Since the inception of the Choir in 1871 in East London he watched over and guided with loving care, consummate tact, and unwearied patience its manifold operations in spreading a love of music in the Churches, Sunday Schools, and homes of the great Metropolis.

They admire the skilful powers of organisation he

brought to bear in planning the great Choral Festivals at the Crystal Palace from 1873 to 1908, and the courage and skill with which he, amid considerable criticism, in 1877 inaugurated the Spring Festivals of the Choir at the Royal Albert Hall, which ultimately proved both a musical and financial success. They remember with gratitude the ability he displayed in the management of the various committees, his genial smile, sunny disposition and cheery optimism which carried the Choir through many difficulties and made smooth many a rough musical road; and most of all they desire to record his hatred of shams, love of the little ones, and simple trust in Christ his Saviour.

To his dear Wife and Family the Council desire to tender their deep sympathy in their loss, and pray that the all-loving Father will bestow upon them that peace which He alone can give, and the precious memory of one who awaits their coming in the home prepared for those who like him followed in the footsteps of the Master."

Mr. H. G. Johnson and Mr. W. G. Briggs will hold the management of the Choir tentatively, and will be known as the Musical Director and acting Manager and Secretary. The Crystal Palace Festival is fixed for Wednesday, June 16th, 1909.

Choir Training.

A SERIES OF ARTICLES FOR YOUNG CHOIRMASTERS. BY CHAS. JESSOP, F.T.S.C.

CHAPTER III.

THE CHOIRMASTER'S EQUIPMENT. TONIC SOL-FA.

THE exercises given in the preceding chapter will serve for the first few weeks. Others will be given in Chapter IV.

Hint 3. While you are thus giving attention to the training and building up of your choir, see to it that your own equipment is not neglected. Your experience as a choir member will have taught you much. If you have had ambitions towards choirmastership you will have studied with a view to qualifying yourself for such a post as you have now obtained, but your ambition should not end here. The slight knowledge necessary to a choir member is but poor equipment for a choirmaster, and it should now be your aim to extend this as far as possible. A study of the laws of harmony ought to be one of the hobbies of every conscientious choirmaster. It is not necessary that he should be a composer, but he ought certainly to acquire sufficient knowledge to enable him to distinguish correctly-written music from that which is incorrect, and to know good music from bad. Judging from the amount of trash that is being continually placed on the market, in the guise of "anniversary music" and "music for mission services," and which appears to find a far too ready sale, one is bound to come to the conclusion that there are very few choirmasters indeed who know anything at all about harmony, musical form, the adaptability of music to words, or of musical theory in its higher branches; and that, speaking generally, the musical taste of those who are responsible for the choice of music, for festival occasions at any rate, is very low, and stands sorely in need of cultivation. A more refined taste, a healthier appetite, is badly wanted. The sugary, sickly, sentimental, American-mission type of tune, with its poor, weak, and uninteresting harmonies is but poor food on which to rear a choir. A mother might just as reasonably expect to rear a strong and healthy family on a diet of skimmed milk. Part-singers have a right to expect something more interesting than a mere see-saw between tonic and dominant, or tonic and sub-dominant chords with repeated notes *ad nauseam*. This sort of music will not keep an intelligent choir together, and will only tend to disgust the more cultured members of a congregation.

Determine at once that you will endeavour to cultivate your own taste for and appreciation of music of sterling worth, and at the same time to acquire as thorough a theoretical knowledge as your time and means will allow. The ideal plan is, of course, to place yourself under a capable and conscientious master, one whom you could look up to as your guide, philosopher, and friend, and on whose judgment you could rely. If such an

one is not within reach, the next best thing is to put yourself in communication with one who is not within reach—except through the post. Musical theory and harmony are subjects which can be successfully pursued by correspondence lessons. Several professors make a special feature of this kind of work, and in some cases with much success. I know holders of the highest diplomas who never had theory or harmony lessons in any other way—taking an entire course of theoretical study, including rudiments, harmony, counterpoint, musical form, acoustics, and orchestration in this way. The fees charged by those who make a special feature of postal tuition are much less than could possibly be charged for private personal lessons, and the teaching is more thorough than class teaching can be.

Hint 4. Do not be ashamed of Tonic Sol-fa. If you acquired some knowledge of this in your schooldays, and have since discarded it because someone told you it was considered *infra dig*, to be seen using a sol-fa copy, take the advice of one who knows the value of the Tonic Sol-fa notation to a choirmaster, and not only resume its use yourself, but encourage the members of your choir to use it. The choirmaster who knows Tonic Sol-fa, and insists on his choir knowing it, is the man who "gets there" first. A choirmaster of my acquaintance, who makes it a rule that every member of his choir must become a certificated sol-faist, is in the happy position of being able to take at first sight anthems of a degree of difficulty for which the average choir of Staff notation readers would require a half dozen rehearsals before being able to sing with anything like accuracy as to notes and time. He is thus able to begin real study of a work at once (for real study can only begin after the notes are learnt), with the result that attention to the oft-neglected points of phrasing, enunciation, pronunciation, style, expression, pace, tone colour, tone quality, relative weight of accent, and the hundred and one other matters necessary to a satisfactory general effect are possible, and a finished effect can always be depended on with just the normal amount of practice.

Your young members will most of them have acquired a fair knowledge of Sol-fa in the elementary day schools. Encourage them to keep it up. When it is necessary to use Staff copies, make a practice of pointing out changes of key, and getting the choir to *Sol-fa from the Staff*. In this way you will make dual notationists of them. The best readers of the Staff notation are those who apply Sol-fa to it. They are independent of instrumental aid. The Sight-Test competitions which have been a feature of the Sheffield Sunday School Union Choir Competitions, have each year been won by Sol-faists. At the last competition (held three months ago) a fairly difficult anthem was sung at first sight without a single slip—

first to the Sol-fa syllables and then to words—by a small village choir, every member of which used a Sol-fa copy. In the individual sight-test, too, a fairly stiff one, full marks were obtained by two young singers who both used Sol-fa copies.

Messrs. Curwen publish some very useful penny

music readers, by means of which not only Sol-fa but the Staff notation on Sol-fa lines can be easily taught. You cannot do better than make use of these from the first, and let *music reading* from both notations go hand in hand with voice training.

(TO BE CONTINUED).

Echoes from the Churches.

Anthems or Part-Songs from our Publishers' Catalogue, to the value of three shillings and sixpence (marked price), will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. WEBB.

METROPOLITAN.

CALEDONIAN ROAD.—The Augmented Choir of Caledonian Road Congregational Church gave a highly successful Sacred Concert on Good Friday evening. The First part included *Handel's* "And the Glory," *Woodward's* "Radiant Morn," and Selections from *Mendelssohn's* "Elijah." Part II. was given to *Stainer's* "The Crucifixion." The solo parts were ably sustained by Mr. Henry Branscombe and Mr. Cecil H. Millard. Mr. J. H. Fereday, A.R.C.O., organist and choirmaster St. Margaret's, Lothbury, presided at the organ. Mr. Fred. J. Middleton, organist and choirmaster of the Church, was the conductor.

CLAPHAM.—Mr. Allan H. Brown, A.R.C.O., recently gave his final recital this season on the large organ in the Broomwood Wesleyan Church, Clapham Common, S.W. The Church was well filled. Mr. A. Chamberlain, B.Sc., presided. Mr. Brown had arranged a programme consisting entirely of pieces by *Wagner* and *Tchaikovsky*, whose popularity at the present time seems to be immense. The rendering of the first piece, the Grand March from the "Mastersingers of Nuremberg," was vigorous and characteristic. The "Grail Scene" (*Parsifal*), arranged by the Recitalist, was notable for the beautiful effect of the Bell part. The Introduction to the 3rd Act of *Lohengrin*—Overture to "Tannhauser" (supplemented by drums and cymbals) and "O Star of Eve," also from "Tannhauser," were given with Mr. Brown's customary brilliance and sympathy. The rendering of "Chant Sans Paroles" was very dainty, but we think the piece most appreciated during the whole evening was the now famous "1812" Overture. Assisting in this piece were Mr. F. W. Skepeltorn (late 4th Dragoon Guards), Bells; Mr. T. Stanley (late of the 3rd 60th King's Royal Rifles), Bass Drum and Cymbals; and Mr. T. Charles (late Grenadier Guards), Side Drum, etc. All three gentlemen fulfilled their part with great skill and judgment. There were two vocal items by Mr. Robert Percival (of Bechstein Hall, Steinway Hall, &c.) Both these solos ("Rienzi's Prayer" and "Lohengrin's Narration,") were rendered with great finish and expression, although it was obvious that the singer was suffering from a cold.

HIGHBURY.—A large congregation assembled in the Baptist Church on Saturday, April 10th, to witness the marriage of Miss M. S. Staple to Mr. George E. A. Berridge. The church was tastefully decorated with palms, ferns, and flowers. The bride is the only daughter of Mr. and Mrs. William Staple, the church secretary; and the bridegroom is the eldest son of Mr. Arthur Berridge, the organist and choirmaster of the church. The bride and bridegroom are both members of the choir, and it is not surprising, therefore, that there was a good number of singers present to lead the singing. The

service was conducted by the pastor, Rev. H. J. Wieks, B.A., B.D. Two hymns were sung—"How welcome was the call" and "O love Divine and golden." The bride was given away by her father. She was attired in a dress of cream coloured Liberty cloth, wore a veil and a wreath, and carried a bouquet of white roses. The two bridesmaids were Miss Lily Hunt and Miss Rose Baker; they wore dresses of crushed strawberry colour, San-toi and cream hats trimmed with sweet peas. The bride and bridegroom received the hearty congratulations of their friends, and left the church to the familiar strains of *Mendelssohn's* "Wedding March," played by Mr. A. H. Sabin, of New Barnet Congregational Church. The bridal pair were the recipients of between 60 and 70 presents, among them being a handsome mahogany music cabinet from the choir. Mr. and Mrs. Staple entertained a large party of friends at the reception held at their home on Highbury Hill.

HOLLOWAY.—In connection with the Literary Society attached to Junction Rd. Congregational Church, Mr. T. R. Croger recently gave a most interesting lecture on "The Life and Work of Mendelssohn." Assisted by friends, several "illustrations" were effectively rendered, and altogether a very pleasant and instructive evening was spent. Mr. Fountain Meen was in the chair.

ISLINGTON.—The choir of Cross St. Baptist Church again acquitted themselves well at their usual Good Friday Sacred Concert. On this occasion a novelty was introduced in the form of several selections from Bunyan's "Pilgrim's Progress," recited with much power and dramatic effect by Mr. James W. Ross. It is felt that such a recital could not fail to awaken a renewed interest in this popular work. Several solos were artistically rendered by Miss Florence Frances (soprano) and Madame Newbold Thorpe, L.R.A.M., (contralto), which had been carefully selected to illustrate the various incidents of the *Pilgrim's Progress*. The most appropriate numbers were "Abide with me" (*Liddle*), "Eye hath not seen" (*Gaul*), "I will give you rest" (*Cowen*), and "Father of Light" (*S. Adams*). The choir pieces were also in keeping with the recitals, their most successful efforts being the anthems, "Seek ye the Lord" (*Varley Roberts*), and "The Lord is my Light" (*Fletcher*), the solos in each being taken by members, and the dramatic chorus from St. Paul, "Stone him to death." Mr. E. J. Craggs officiated at the organ. There was a large audience, and the interest was maintained throughout the programme. The Pastor, Rev. E. C. Davies, who takes great interest in the musical arrangements of the services, presided.

THE CITY.—A large congregation assembled in the City Temple for the Good Friday Morning Service. Appropriate music was rendered by the choir, and a

solo, "By Jesu's Grave," beautifully sung by Miss May Campbell. In the evening *Stainer's* "Crucifixion" was performed by the choir. The soloists were Mr. W. J. Higginbotham and Mr. Allan Engels. The second half of the programme consisted of hymns sung by choir and congregation, anthems by the choir, songs by Miss May Hayden, Mr. Higginbotham, and Mr. Engles, and a cornet solo by Mr. J. Andrew Clark. Mr. A. J. Hawkins presided at the organ. The audience was a very large one, and thoroughly appreciative. During the interval Mr. Campbell, who presided, thanked the choir, and especially those visitors from other churches who had come to assist.

TOTTENHAM COURT ROAD.—A Sacred Concert on Good Friday drew a great crowd to Whitefield's Tabernacle. People began to gather outside as early as a quarter to six. The doors were opened before half-past six, and in a very short time the building was closely packed; a board bearing the word "Full" was placed outside, and the gates shut in the face of a disappointed crowd of over 500 people. The organist played the "Hallelujah Chorus" and other selections from the oratorios at seven o'clock, and punctually at 7.30 Mr. Sylvester Horne announced the opening hymn, "When I survey the wondrous cross," which was sung by the great audience with thrilling effect. Then followed a brilliant sacred concert by well-known professional artistes, who gave such popular selections as "I will extol Thee," "Why do the nations?" "Entreat me not to leave Thee," "I heard the voice of Jesus say," "Lead, kindly Light," "God that madest earth and heaven," &c. Mr. Alexander Watson recited "King Robert of Sicily" and the "Legend Beautiful," by Longfellow, and "A Legend of Provence," by Adelaide Procter. At the close the audience sang "Abide with me," with organ and cornet accompaniment.

PROVINCIAL.

BESSES, NEAR MANCHESTER.—The annual Lenten service was held in the Congregational Church, on Sunday, March 28th, conducted by the Rev. John Shaker, pastor. The service was chiefly choral, interspersed with suitable Scripture readings and appropriate hymns, heartily sung to well-known tunes. The choir most efficiently sung the following selection of music, Mr. Leaver presiding at the organ:—Introit, "O Saviour of the world" (*Goss*); "The Lord's Prayer" (*F. A. Challinor*); anthem, "Behold the Lamb of God" (*Handel*); air, "He was despised" (*Handel*); selection from "The Crucifixion" (*Stainer*); offertory sentences (*T. Mee Pattison*); vesper, "Saviour, breathe an evening blessing" (*W. H. Jude*). The contralto solo, "He was despised," was sung by Miss Eckersall, and the tenor and bass solos in "The Crucifixion" selection were sung by Mr. Ernest Leaver and Mr. W. Dawson respectively. All acquitted themselves with great credit. The service altogether was of a deeply impressive character, and was much appreciated.

The Sunday School Anniversary Services were held on Sunday, April 4th, the preacher, morning and evening, being the Rev. J. B. Barry, of Burnley. An address to the scholars, parents, and friends was given in the afternoon by Mr. Thomas Oliver, of Chorlton-cum-Hardy. The choir, under the direction of Mr. Leaver, sung the following selections of music:—Morning: Introit, "We wait for Thy lovingkindness" (*Dr. Armes*); The Lord's Prayer (unaccompanied) (*G. A. Blackburn*); anthem, "Praise the Lord, O my soul" (*Dr. G. B. Arnold*); offertory sentences (*Edmund Rogers*). Evening: Introit (unaccompanied), "I delight to do Thy will" (*Dr. Wm. Spark*); The

Lord's Prayer (*J. H. Maunder*); anthem, "The Glory of the Lord" (*Sir John Goss*); Offertory Sentences (*Sir Geo. C. Martin*); Vesper (unaccompanied), "Humbly on our knees" (*Mazfield*).

CHELTENHAM.—At the Congregational Church a performance of H. Alexander Matthew's sacred cantata, "The Life Everlasting," was given on March 27th, under the direction of Mr. A. G. Bloodworth, the organist. The solos were sung by Mrs. Bartholomew (contralto), Mr. Bushell (tenor), and Mr. S. E. Harrison (baritone). The choruses were given by an augmented choir.

CORSHAM.—The usual tea was held in the Congregational Church on Good Friday, the attendance being good. In the evening the sacred cantata, "The King of Glory," was given by an augmented choir, under the able conductorship of the organist, Mr. A. Aust. Miss Fry presided at the organ and kindly gave a recital prior to the cantata. Solos were taken by Mrs. Clarke and the Misses Ball, Davis, Franklin, Pullen, and Messrs. Chivers, Mallard, and Pigott; violinists, the Misses Hatch and Kinnier. The music was exceedingly well rendered and reflected great credit on all who took part. The chair was taken by Mr. S. C. L. Tuller, and an appropriate address was given by the Rev. W. W. D. Campbell, M.A., B.D.

EGHAM HILL.—On Good Friday a very successful Sacred Concert was given by the choir in the Congregational Church. The Staines Congregational Church choir and friends assisted. A good orchestra was ably conducted by Mr. B. Tice; piano, Mr. H. Burden Smith, organ, Mr. S. Janes. Choruses from *Stainer's* "Crucifixion," *Handel's* "Messiah," *Mendelssohn's* "St. Paul" were well rendered. Miss Jennie Mellor sang "The Perfect Life" (*Hartwell Jones*), and "There is a green hill" (*Gounod*); Mr. Wilfred Kearton, of St. George's Chapel, Windsor, sang "O Divine Redeemer" (*Gounod*), "Comfort ye" and "Every valley" (*Handel*). Miss K. Reeves played violin solos—"Andante from Violin Concerto" (*Mendelssohn*), and "Meditation" (*Gounod*). Miss Olga Ballantine played "Sonata, Op. 10, No. 3" (*Beethoven*). Marches by *Mendelssohn* and *Gounod* were well played by the orchestra. Organ and piano duet, the "Sonata in C sharp minor" (*Beethoven*), was given by Miss Kinnersley and Dr. S. Bennett, M.A.

EXETER.—On Wednesday, April 14th, at Southernhay Congregational Church, the President of the Free Church Musicians' Union (Dr. Orlando A. Mansfield, F.R.C.O.), lectured to a large and appreciative audience on "What is Sacred Music?" The subject was dealt with in a most able and interesting manner, weak and strong points in church music, both ancient and modern, being brought under review, the lecturer skilfully and humorously contriving to get his arguments interspersed with anecdotes and musical illustrations. The latter were ably rendered by the church choir, the organist, Mr. Arthur G. Guest, accompanying. The soloists, who acquitted themselves well, were Miss Marion Dare, Miss Clare and Miss Dullam, the latter singing Dr. Mansfield's "Come, O thou traveller unknown," with conspicuous ability. The audience much appreciated two organ solos by Dr. Mansfield's son (Mr. Percell Mansfield, F.R.C.O.), who kindly yielded to an invitation to contribute two short items during the evening. The Pastor, Rev. D. Glanant Davies, was a sympathetic and able chairman.

FOLKESTONE.—*Stainer's* "Crucifixion" was rendered by the choir in the Wesleyan Church, on April 1st, under the direction of Mrs. Walton, who presided at the organ. The performance was in every way

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excellent. The choir sang with much feeling and expression. The solos were undertaken by Messrs. Gordon and Stainer.

FROME.—On Easter Monday, Mr. Thomas Grant, who for the past 30 years has been the enthusiastic centre of Frome's musical efforts, gave the last of those "classical concerts," for the provision of which he has been responsible. We are glad to record a crowded attendance—probably the largest ever seen in Frome at a concert of this character. Not only was it the last of a series of 30 annual concerts, but it also marked the completion of 60 years of ungrudging service to the cause of music. At eight years of age Mr. Grant entered the choir of Chapmanslade chapel, and six years later, before he could read music, was appointed "organist"—a position he held for nine years, until he was similarly engaged at Berkley Church. Thenceforward he was busy with musical work, attending choral classes, training choirs and opening new organs. In 1876 he was appointed organist at Wesley Chapel, Frome,—a position he has filled ever since, and the great organ there was built largely as an outcome of his personal efforts. Mr. Grant has opened 24 organs, arranged and carried through 76 oratorio concerts and over 100 orchestral and vocal concerts of a miscellaneous character, in addition to innumerable organ recitals. The programme on April 12th consisted of Gems from "Judah Maccabeus," "Samson" and "The Messiah." The soloists were Misses Maude Birt, Amy Perry, Madame Bessie Grant, Messrs. Samuel Masters and Charles Knowles. There was a full orchestra. During the interval Mr. Grant was presented with an armchair as an acknowledgment of his splendid services. Mr. Grant suitably responded. We congratulated our friend upon his energy and enthusiasm he has shown in the grand work he has done for the district for so many years. He has well earned his rest.

GUILDFORD.—On Good Friday evening, Mendelssohn's "Hymn of Praise" and "Hear my Prayer" were excellently rendered in the Congregational Church, which was crowded. The soloists were Miss Margaret Layton and Mr. Ernest Penfold, both well-known London artists. The chorus, numbering 100 voices, was composed of the Guildford and Godalming Congregational Church choirs. Mr. J. H. Norris, choir-master of the Godalming church, was the conductor, and Mr. J. E. Leah, F.R.C.O., L.R.A.M., A.R.C.M., the organist and choir-master of the Guildford church, presided at the organ. These choirs gave the same works in the Borough Hall, Godalming (4 miles from Guildford), on March 24th, in a most acceptable manner, Mr. Norris acting as conductor, Miss R. Keen, L.R.A.M., organist of the Godalming church, presiding at the pianoforte, and Mr. Leah at the organ. The soloists on that occasion were Madame Cissie Smith, of Maidstone, and Mr. Claude Martin, of Guildford. We are pleased to note this united effort, which will assuredly cement together the two churches and choirs, and promote the highest interests of all concerned. We strongly recommend this combined action to other choirs when the larger musical works are given, and distance does not prevent.

HYTHE.—The Glee Club recently formed in connection with the Congregational Church has had a good season—especially for the first one. Miss Owen, L.R.A.M., is the conductor.

KING'S LYNN.—On Good Friday the sacred cantata, "The Victor's Throne" (*Peace*), was rendered in the Primitive Methodist Church by a choir of about 30 voices, conducted by Mr. R. W. Pamment, with Mr. P. Cutting at the organ. The choir, which is fairly well balanced, with perhaps a slight weakness in the tenor

part, shewed itself to be well at home with the work, and deserves praise, particularly for the rendering of the more robust movements, such as "Hosanna to the Son of David," and "Crown Him with many Crowns." The solo parts were well shared out, and Mr. Pamment is to be congratulated on having so many singers capable of doing solo work. Mr. Stoakley in the bass solos, "Jerusalem" and "Then cometh Jesus," and Mrs. Walker in the soprano solo, "Tell ye the daughters," deserve mention. The section "I came forth from the Father," was sung by the combined altos, and was particularly effective, whilst the chorus, "And Pilate said," was dramatic in the extreme. If any unfavourable criticism be offered, it is that insufficient care is given to the phrasing, which leaves something to be desired. There was a good and attentive audience.

LIVERPOOL.—The Methodist Choral Union gave an excellent performance of Mendelssohn's "Hymn of Praise" on March 30th. Under the direction of Mr. Percy Ingram, the chorus sang with high intelligence as well as with power and animation. The soloists were Mrs. Henry J. Wood, Miss Florence Hector, and Mr. Charles Saunders. The second part of the concert, which was also devoted to Mendelssohn's music, contained the "Ruy Blas" Overture, and the Andante and Finale from the Violin Concerto, cleverly played by Mr. John Lawson.

MANNINGHAM.—The Heaton Road Primitive Methodist Prize Choir have just held their annual festival. At the *Conversazione* songs, duets and choruses were given by the members of the choir. Mr. John S. Witty's Bradford City Orchestra gave selections, including the Three Dances from Henry VIII (*German*), selection, "Tannhauser" (*Wagner*), &c. The choir gave a spirited rendering of *Benedict's* "Hunting Song," "A Song of Roses" (*Pearson*), "Tis thy Wedding Morn" (*Cowen*) and "Heave Ho" (*Witty*). There was a large audience. Mr. Frank Wilson accompanied and Mr. John S. Witty conducted. On the Sunday afternoon the choir gave *Gaul's* "Holy City," accompanied by the above orchestra, and rendered a good account of themselves; the attack was clean and the expression well brought out. The principals—Miss Carrie Birkbeck (soprano), Miss Louie Cockroft (contralto), Mr. Jonas Wright (tenor), and Mr. Harry Horner (bass), were at their best, each singing with good effect. Mr. John S. Witty, the organist and choir-master, who conducted, is to be congratulated on having such a fine body of singers and musicians under his baton. At the evening service the anthems were, "The Wilderness" (*Goss*), and "O sing ye unto the Lord" (*Holdsworth*). Mr. Harry Horner (bass), sang "Nearer, my God, to Thee" (*Carey*), and Miss Birkbeck, "Angels, ever bright and fair" (*Handel*).

NOTTINGHAM.—A new organ, costing £1,800, has been opened in Castle Gate Congregational Church.

PENARTH.—The Albert Road Wesleyan Church Choir held their Annual Festival on Easter Sunday. In the afternoon, *Berridge's* Cantata, "The Triumph of the Cross," was rendered, the soloists being:—Madame Ethel Thomas (soprano), Miss Lottie Wakelin, L.R.A.M. (contralto), Mr. W. E. Carston (tenor), and Mr. Dan Jones (bass). The choir, numbering about 50, gave a good account of themselves, and the quartets were sang with great taste by the special soloists already mentioned. A good congregation attended, and the amount of the collection was nearly £4. The organist was Mr. Ireland, of Barry, and the conductor, Mr. A. E. Hallett. In the evening the choir sang the anthem, "In God is our trust," and a solo, "Light in Darkness," was sung by Mr. Arthur Pawley.

PORTSMOUTH.—The annual open-air Easter Morning Choral Festival, arranged by the Local Free Church Council, was held as usual. By 8 a.m. the massed choirs had taken their places on the steps of the magnificent Town Hall. Eight to ten thousand people assembled in front, and the singing of well-known Easter hymns by such a large crowd was very inspiring. The "Hallelujah Chorus" and an Easter anthem were sung by the choir.

SUTTON.—On Good Friday, Part 1 of *Gounod's* "The Redemption" was sung by the choir of the Wesleyan Church under the direction of Mr. R. V. Seddon, the organist and choirmaster. The soloists were Messrs. Charles J. Speer, Thomas Speer, and Ernest Wiles.

TORQUAY.—Two benefit Organ Recitals were recently given by Dr. Orlando A. Mansfield, F.R.C.O., President of the Free Church Musicians' Union, in Belgrave Congregational Church, of which he is the organist and choirmaster. The recitals were authorised and supported by the minister, the Rev. J. Charteris Johnston, and the Church Officers, as affording some acknowledgment to the recitalist of the enormous amount of time and labour he had spent in planning and superintending the erection of the new four-manual organ, and in giving frequent recitals upon the new instrument in aid of the organ fund. Both performances were well attended, the afternoon audience being exceptionally large. Dr. Mansfield's programmes included a wide and varied selection, all the best types of organ music being represented. In addition to the fine Concert Allegro by his son, Mr. Purcell James Mansfield, dedicated to his friend, Dr. Peace, of St. George's Hall, Liverpool, and several of his own compositions, three of which are published in New York, Dr. Mansfield rendered during the day *Mendelssohn's* 4th and 5th Sonatas, *Handel's* 6th Concerto, *Bach's* "St. Ann's Fugue," *Hesse's* "Variations in A," *Wely's* "Offertoire in G," and a number of delightful short movements by Lemmens, Grison, Capocci, Cui, Kullak, Stephens, &c. Dr. Mansfield's skill as a performer is too well known in Torquay to require comment, but special mention should be made of his renderings of Pastorales by *Kullak* and *Grison*, both works affording abundant scope for that clear phrasing and expressive *cantabile* which form such prominent features in his playing. The new instrument appeared to great advantage under his manipulation, the softer Solo reeds (the Vox Humana and the Orchestral Oboe) apparently giving great pleasure to the audience. The recitals were varied by the expressive singing of Mrs. Mansfield

(Mdle. Jutz), who, although scarcely recovered from severe indisposition, filled the large church with her rich contralto voice in solos by Bennett, Armes, Macfarren, and Hawley. The collections taken at each recital met with an unusually generous response. At each recital the Rev. J. Charteris Johnston expressed with great taste and feeling his indebtedness to Dr. Mansfield for his work in the church and his hearty co-operation with the minister in all church matters. Mr. Johnston also directed the attention of the audience to Dr. Mansfield's position in the profession, and his work as a composer and musical critic both in England and America.

FREE CHURCH MUSICIANS' UNION.

A MEETING of the London District Centre was held in the Binney Institute adjoining the King's Weigh House Church, on Tuesday, March 30th.

Mr. Horace Holmes presided, and expressed his approval of the Union. He hoped that it would raise the status of the organists and choirmasters, and that in the future they would be taken into the counsels of the church more readily, and even, when suitable, would be elected on the diaconate. This would often make a better understanding between the church officials and the leaders of the psalmody.

Dr. F. N. Abernethy, by special request, read the paper on Organ Accompaniment which was given at the public Conference in Swansea.

The General Secretary, Mr. H. F. Nicholls, also gave an address on the aims and advantages of the Union, and pointed out that there were now two kinds of members, viz.: those holding official appointments as organist or choirmaster, and, as honorary members, any interested in Free Church music. The latter would enjoy the privileges of the Union, excepting that they could not be elected to the General Council, and not more than two in each district to the local committee. The great benefit to the social and musical position of the musicians was pointed out through the various meetings, conferences, lectures, and social gatherings, and also the use of the libraries. The churches, too, would appreciate the work of the Union when they understood it, and already some of the ministers were becoming honorary members.

A discussion followed, in which the Chairman, Mr. Leah (Treasurer), Mr. J. Spink (London District Secretary), and Mr. Arthur Berridge took part, and a vote of thanks to the speakers and to Mr. T. M. Baker, with the authorities of the Church Institute for the room, closed the meeting.

PRIZE COMPETITION.

THE prize of £4 4s. offered in our March issue for a Harvest Anthem has been awarded to

MR. CHARLES JESSOP,
66, Hartcourt Road, Sheffield.

This Anthem, "The God of Abraham praise," will appear in the July issue.

Our Competition for May is for a Children's Short Tune, not to exceed 32 bars in length, for which we offer One Guinea and a half. The selection of words is left to the competitors, but if copyright words are used, a letter granting us free use of them must be sent with the MS.

The conditions are as follows:—(1) MSS., marked

outside "Competition," must be sent to our offices, 29, Paternoster Row, London, E.C., not later than the last day of the month—May 31st. (2) To annual subscribers the competitions are open free; a sixpenny postal order must be enclosed with every MS. sent in by non-subscribers. (3) Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the composer. (4) No MS. will be returned unless a stamped addressed envelope is sent for that purpose. Every care will be taken, but we cannot be responsible in case of loss. The result will be announced in our July issue. (5) Our decision shall be final.

Staccato Notes.

New Music.

An Esperanto Concert was given in the Queen's Hall.

The letters of the late Dr. Joachim, edited by his son, will shortly be published.

There is not to be an English Operatic season at Covent Garden next winter.

Madame Melba says she can command a larger fee than any other living singer.

A Tonic Sol-fa Choir, with Dr. McNaught as conductor, is to be formed in London.

At the Mountain Ash Easter Eisteddfod the North Staffordshire Choir won the first prize, £100.

Miss Viola Tree, daughter of the famous actor, has gained the first Council Exhibition of the R.C.M.

The Queen attended a concert given by the London Symphony Orchestra in the Queen's Hall on April 7th.

Very large congregations attended St. Paul's Cathedral on April 6th, to hear Bach's St. Matthew Passion Music.

The Queen's Hall Choral Society made a very successful first appearance. There will be four concerts next season—two before Christmas and two after.

Mr. George Perren, a well-known operatic and concert singer of the mid-Victorian period, died on April 7th, at the age of 83. He had been living in retirement at Hove for some years.

The *Daily Telegraph* says Sir Charles Santley's rendering of "There is a green hill," at the Crystal Palace, on Good Friday, was "a veritable lesson in the art of singing."

The Empire Concert in the Albert Hall, on Empire Day, will be conducted by Sir Frederick Bridge (England), Sir Charles Villiers Stanford (Ireland), and Dr. Charles Harris (Canada).

JAMES BROADBENT & SON, LTD., 29, PATERNOSTER ROW, E.C.

Three Organ Pieces. By H. A. Fricker, Mus. Bac. No. 1, Idyll; 6d. No. 2, Romance; 6d. No. 3, Marche Ecclesiastique; 1s.—Three excellent compositions which ought to find favour with church organists. Nos. 1 and 2 are for the softer stops, and both contain charming melodies. No. 3 is bold and broad in style, and makes a good concluding voluntary. Mr. Fricker has evidently had the average organist in mind when writing these pieces, as difficulties of a serious character are avoided. They are well printed, and issued at a specially low price. From every point of view we can recommend them.

NOVELLO & CO., WARDOUR STREET, W.

Psalms and Canticles. This is the Psalter Section of "Worship Song." It contains Selected Psalms, Selected Passages of Scripture, Sentences for the Opening of Worship, Canticles, Scripture, Commandments, the Lord's Prayer, the Suffrages, Offertory Sentences, Metrical Litanies, Sanctuses, Benediction, and Choral Canticles. The Psalms are well pointed for chanting, the notes printed above the syllables helping greatly to good chanting. The chants set to the Psalms are selected chiefly from the old school of Boyce, Gibbons, Lawes, Dupuis, Woodward, Felton, Flintoft, Croft, Hayes, Russell. Modern writers are very thinly represented. The work is carefully prepared, and is a useful book in all the sections.

Sea Drift. A Rhapsody for Eight Voices. By S. Coleridge-Taylor. 6d.—This is a work in which choral societies will revel. It is full of fine effects, and if well sung, ought to be a popular item on many programmes.

The Ballad of Sir Humphrey Gilbert. Three-part Song for Female Voices. By W. Wolstenholme. 6d.—A very dainty composition requiring careful singing, but well worth study.

The Curfew. For the Organ. By Edward J. Horsman. 1s. 6d.—An interesting and useful piece for the softer stops of the instrument.

Six Little Songs. By N. Hodgkinson. 2s.—Charming little compositions for children. They are written quite simply, of course.

Auf Wiedersehen. By A. Herbert Brewer.—Two arrangements of this pretty melody, one for viola and piano and the other for violoncello and piano.

Duetto in G. For organ. By Ernest Newton.—An easy but very effective piece of a popular character.

Three Preludes. By John E. West.—Well written and useful pieces, suitable for church use.

Correspondence.

WHICH CHOIR WON?

To the Editor, "Musical Journal."

Dear Sir,—I was recently at a Choir Contest for a Challenge Banner. At this competition two of the choirs gave an excellent performance of the test-piece. Their individual rendering of the same was, however, totally different. Both choirs were equal as regards attack, finish, enunciation, pitch, and quality of tone. The different points were as follows:—

Choir A. This choir gave quite an *ad lib.* rendering by introducing rallentandos, crescendos, pauses, &c. not marked at all on the score. They also sang some piano passages forte, and vice versa. The effects of these introduced marks of expression, &c., were, however, singularly beautiful, and quite in keeping with the spirit of the piece.

Choir B. This choir sang the test-piece very correctly as regards the marks of expression on the score. They paid due attention to the piano, forte, cres., dim., &c. passages, their piano singing being exceptionally good. They also very carefully noticed the rests. In fact the whole performance by this choir of the music as marked was most excellent.

I am writing to know what is the opinion of the readers of the *Musical Journal* as to which of these two choirs, under the above-mentioned circumstances, should have received the adjudicator's award.

Yours faithfully,

ENQUIRER.

To Correspondents.

A.J.T.—There is no reason why the boy should not begin the violin.

OBOE.—We should advise pneumatic action certainly for so large an organ.

C.D.—We cannot undertake to write up reports from programmes. You must get some one to send us a report.

CANTAB.—(1) Curwen & Sons; (3) Ashdown; (3) Novello; (4) Out of print, we believe.

The following are thanked for their communications: J. J. (Birmingham), T. F. (Yorkshire), E. S. (Exeter), C. M. (Filey), W. J. (Dulwich), T. T. (Lanark), C. J. P. (Belfast), M. O. (Cardiff), D. H. (Highbury), S. T. (Carlisle).

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"These unpretentious but excellent works will be found very useful to organists in general for many times and seasons."—*Daily News*.

"An excellent collection of original organ music."—*The Rock*.

The late PROFESSOR E. H. TURPIN, Mus. Doc. (Warden of Trinity College, London; Hon. Sec. of the Royal College of Organists, &c., &c.), writes:—"One notable sign of the activity of English Composers of Organ Music is The Organist's Magazine of Voluntaries under the experienced and judicious editorship of Mr. E. Minshall. The work is eminently practical in many ways. As its title denotes, the contents are largely intended for church use. In this connection the design has been well carried out; and the composers writing with a definite end have succeeded in supplying organists with Voluntaries specially written for the instrument for a given object. So a highly useful series of movements have been provided of a musicianly character, and composed deliberately for a high purpose, on lines both judicious and effective. It would be invidious to name some of the composers, of whom there are many, who have earnestly come forward to do this work and skillfully performed their task. Suffice it to say they have succeeded, and we are all gainers by their well-directed efforts. The work is admirably produced and printed. Mr. Minshall's well-thought-of scheme deserves a success immediate and abiding."

DR. A. L. PEACE (Organist of St. George's Hall, Liverpool), writes:—"The collection will, I think, be found eminently useful to the average church organist."

MR. FOUNTAIN MEEN (Professor of the Organ at the Guildhall School of Music, and Organist of Union Chapel, Islington), writes:—"The idea of providing Voluntaries for those who cannot get much practice is a very good one, and if all the numbers are as good as those I have seen, it serves its purpose admirably."

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